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SAINTS DEMETRIUS OF THESSALONICA, PARASCEVA
AND ANASTASIA
ICON, XV CENTURY

BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
JANUARY, 1931
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ANNUAL MEETING OF THE CORPORATION

The Sixty-first Annual Meeting of the Corporation of The Metropolitan Museum of Art, which is composed of Benefactors and Fellows—Fellows in Perpetuity and Fellows for Life—will be held in the Board Room of the Museum on Monday, January 19, 1931, at half past four o'clock.

Reports on the transactions of the year 1930 will be presented, addresses made, and an opportunity given to see a new color film which was made in Egypt by the Museum's Egyptian Expedition. Tea will be served.

AN IMPORTANT GIFT

On the second floor of the American Wing in the Assembly Room from Alexandria, the adjoining hallway, and L 7, the small galleries nearby, on Monday, February 16, there will be placed on exhibition a collection of nearly four hundred objects given anonymously to the Museum. American furniture and glass constitute the greater part of the magnificent donation, which will be described at length in the February number of the BULLETIN. Some idea of the collection may be gained from the following figures. Of American furniture there are between eighty and ninety pieces, including a group of eighteen clocks of singular importance, a number of splendid examples of the work of American craftsmen of the eighteenth century, especially those from Philadelphia, New York, and Rhode Island, and some fine pieces of earlier date. There are also examples of American woodwork and a few pieces of English furniture. American glass is represented by a collection of over one hundred pieces; nearly as large is the group of English or Irish glass of the late eighteenth century and the early nineteenth. The collection also contains examples of American and English metalwork, a group of American hooked rugs, and some miscellaneous objects, including a few rare prints and a small group of Oriental objects. The exhibition will continue until May 3, after which date the objects will be dispersed among the appropriate galleries.

J. B.

EXHIBITION OF RUSSIAN ICONS

In the following article, Lee Simonson discusses the Russian icons, dating from the twelfth to the nineteenth century, now being circulated in this country by the American Russian Institute. The exhibition comes to New York from the Museum of

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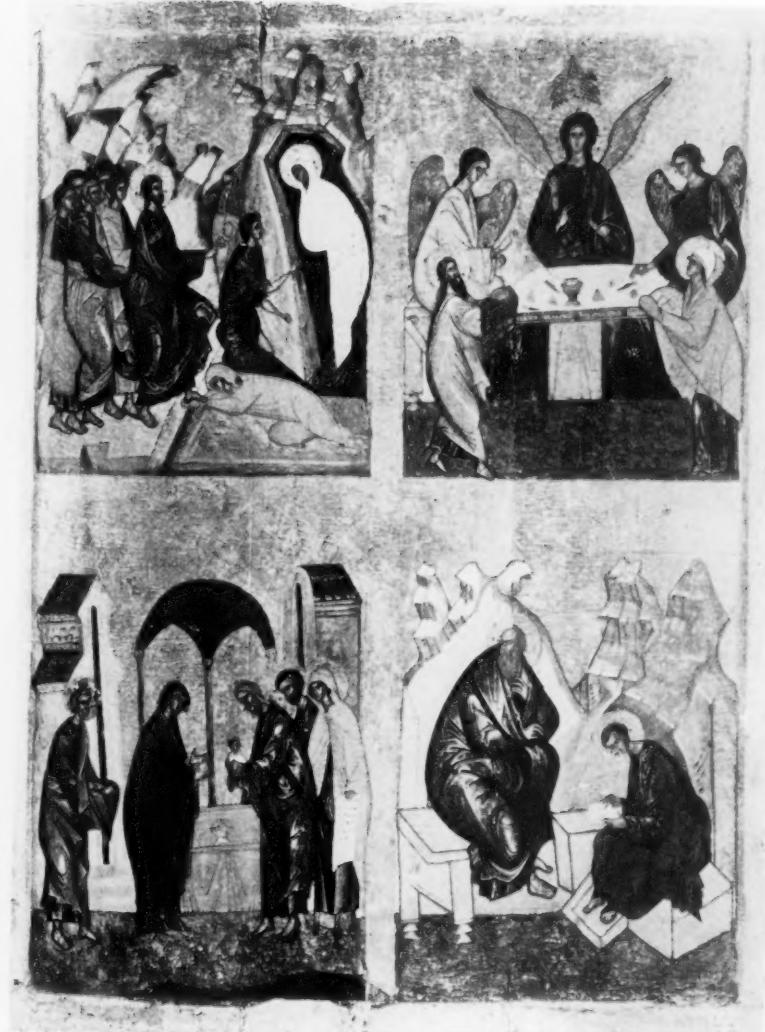
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THE RAISING OF LAZARUS; THE OLD TESTAMENT TRINITY; THE
PRESENTATION IN THE TEMPLE; SAINTS PROCHORUS AND
JOHN THE EVANGELIST
QUADRIPARTITE ICON, XIV TO XV CENTURY

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Fine Arts, Boston, and was previously shown at the Victoria and Albert Museum, London, and in other European cities.

Four years ago I made an all too brief visit to Moscow in order to see its theaters and discovered its museums. As a result I included in a little book, then in the writing, an essay on A Revolution as Curator, which

has been scraped away revealing the original frescoes and altar paintings of the 15th and 16th centuries, whose very existence the Soviet was the first to suspect. The work began almost as soon as the famine ended and has been extended to all the great churches of the countryside."

A government of iconoclasts in the realm of politics has preserved its traditional



THE VIRGIN AND CHILD, XVI CENTURY

recorded my discovery that "Museums have become a Soviet passion. There are 31 in Leningrad and 39 in Moscow. . . . The Kremlin is still a fortress but the booty of the Romanoffs is as carefully preserved and as meticulously catalogued as any of the treasures of the Louvre or the Hapsburg. . . . But the past has not only been preserved, it has been restored. With a technique miraculous in its delicacy, five centuries of re-painting in the Uspenskaya Cathedral and the Church of Saint Basil

icons in the realm of art. The range and importance of this effort of research and restoration are revealed in a collection of icon paintings ranging from the twelfth to the seventeenth century, organized by the Soviet museums and lent by them to the American Russian Institute for exhibition in the museums of the United States. The collection will be shown in Gallery D 6 from January 13 to February 23 following a private view for Members on January 12.

The Greek Catholic church, unlike the

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Roman Catholic church of Western Europe, did not reveal its altar but concealed it behind a storied screen—the *iconostasis*, literally “picture gallery.” Here and upon the doors leading to the hidden altar were placed in long rows images of the saints. In the

development and its masters will presently be the task of curators and art historians. But the dignity of its design, the vigor and nobility of its conceptions, the amazing richness and sonority of its color will, I think, be immediately felt by artists and art lovers. The art



THE TRINITY OF THE OLD TESTAMENT, LATE XVII CENTURY

churches themselves, these closely spaced icons, blackened by centuries of candle smoke or travestied by crude repainting, dimmed by the glittering frames that hold them, can rarely be seen clearly enough to be appreciated. In this collection they can be studied in their original state. They reveal a great school of painting hitherto almost unknown. The description of its devel-

opment and its masters will presently be the task of curators and art historians. But the dignity of its design, the vigor and nobility of its conceptions, the amazing richness and sonority of its color will, I think, be immediately felt by artists and art lovers. The art

critic, A. Hyatt Mayor—editor of *Formes*—writes me of these icons, “I was deeply moved by them. Some had the authority of the Portail Royal at Chartres. More than that one cannot expect from a work of art. I don’t think I saw more beautiful Byzantine painting on Athos itself, although there it was hard to tell what lay under the shocking repaints.”

In this collection, with the smudge of repainting removed, one appreciates not only the Byzantine influence but that of the Far East. Several of the early Madonnas show an obvious kinship to Duccio and his immediate predecessors, many of the compositions recall the mosaics of Ravenna or those of Monreale at Palermo. But one is amazed at a recurrent *gamme* of color different from any that Western art has produced or attempted to produce until recent years, in the extraordinary copy of Rublev's Trinity, the unforgettable Saint Demetrios robed in vermilion with a vermilion shield, the black-winged archangels, Michael and Gabriel. The dominant scale of color is distinctly Oriental — parchment white, golden buff, turquoise blue, vermilion, malachite green, an occasional note of plum heightened by the uncompromising accent of unrelieved black. It could be matched by grouping Chinese, Korean, and Persian ceramics. The enamel-like purity and brilliance of the pigment constitute an almost unparalleled triumph in the technique of painting.

The emphatic and unequivocal use of black and white makes many of these antique icons seem strangely modern. Modern painting for the last century has been struggling to free itself from the transparent glazes and the underlying chiaroscuro of the Renaissance, trying to achieve what we have come to recognize as "pure color" and to organize that color so that it will convey forms without losing any of its color value by interposing the veils of cast light and shadow. To some critics the goal has been approximated by the paintings of Henri Matisse, to others by the frescoes of Diego Rivera. To me at least it has never been more completely achieved than in many of these Russian icons of three or four centu-

ries ago. For that reason I venture to believe that they will ultimately prove to be a source of inspiration to modern painters and eventually exert a profound influence on the development of modern art.

LEE SIMONSON.

A RECENT GIFT OF NEAR EASTERN ART

Through the generosity of the late V. Everit Macy, a Trustee of the Museum, the writer was able in the fall of 1929 to visit

the Near East in order to study the Mohammedan monuments of Egypt, Syria, Irak, Persia, and Turkey, where, owing to the friendly attitude of museum and government authorities, it was possible for him to visit places that would not otherwise have been easily accessible. The trip also made possible the purchase of a number of objects of art from a special fund provided by

Mr. Macy, who took so great an interest in the plans and development of the Near Eastern Division. The many valuable and important pieces with which he had enriched the Near Eastern collection, together with the new acquisitions, will always remain a memorial to a great benefactor.

The objects purchased in the Near East range in date from the third to the fifteenth century. Many of them are important and deserve special study, the results of which will be published in future issues of the BULLETIN or in Metropolitan Museum Studies. In this short article only a brief description of the objects can be given.

Five stucco panels of a frieze¹ come from

¹ Except for these panels and the marble tombstone, which are not yet on exhibition, all these objects are in the Recent Accessions Room.

the ruins of a Sasanian palace at Nizanabad, between Rhages (Rai) and Veramin in northern Persia. The decoration consists of vertical rows of pomegranates between wing palmettes in high relief, originally painted and gilded. The motives forming the pattern are characteristic of the art which flourished under the Sasanian dynasty, dominant in Persia and Mesopotamia from A.D. 200 to 640. With the help of the stucco panels from the same site as ours which are in the Kaiser Friedrich Museum in Berlin, we are able to determine the original use of our panels as a continuous frieze above a doorway of one of the rooms in the palace. All these stucco panels may be assigned to the end of the Sasanian era, that is, to the sixth or early seventh century, when Sasanian art had its second flourishing. They give us an idea of the richness of the interior decoration of Sasanian houses and palaces, many of which await systematic excavations. The German expedition to Ctesiphon, near Bagdad, in the winter of 1928-1929, which was the first of its kind, revealed the great need of such excavations of Sasanian cities, the greater number of which are situated in Persia.

Also of the Sasanian period is an unglazed ovoid vase with stamped decoration found at Takrit, in Irak. The circular stamps of its decoration, arranged in two rows, consist of a bird attacking another, a motive well known from Sasanian seals. Takrit and other places, mostly on the Tigris, have yielded many fragments of such unglazed ceramics which may be assigned to either the Sasanian or the early Mohammedan period. The decorative motives of these fragments consist of animals and birds, sometimes combined with crosses. The writer found three at Agar Kuf, near Bagdad, which seem to belong to the Sasanian period. Complete vases of this period with stamped decoration are very rare; besides our new vase there is only one other known, which is in the British Museum. The simplicity of the drawing of the birds on our vase indicates a relatively early date in the Sasanian era, possibly the third or fourth century.

A notable acquisition in the field of Persian ceramic art is a bowl with an overglaze

decoration, found at Rhages. The interior of the bowl is decorated with green splashes over a white opaque glaze and with a Kufic inscription in blue, which, so far as decipherable, reads: Blessing . . . This type of ceramics is also known from excavations at Susa and Samarra. The date of the Samarra monuments is well established, as the city was built and abandoned within a period of forty-seven years (A.D. 836-883). Ceramics found in Persia which are similar



FIG. 2. UNGLAZED EWER
PERSIAN, X TO XI CENTURY

to those of Samarra may be thus assigned with certainty to the ninth century.

Another Persian bowl (fig. 1), said to have been found at Amol, belongs to the so-called Gabry type which is chiefly known from finds at Hamadan and Zendjan. The design of our bowl, engraved and painted in green, consists of a large highly stylized bird and a small one, the latter seen upside down at the bottom of the illustration. Judging from the style, we may assign the bowl to the tenth or eleventh century.

Two interesting examples of Persian ceramic art are an unglazed ewer (fig. 2) and an unglazed pilgrim bottle, both found at Saveh, a place which has recently yielded many fine specimens of Persian ceramic art.

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The ewer, whose shape is reminiscent of Sasanian metalwork, is decorated in the so-called barbotine technique, well known from Mesopotamian pottery. Two large and two small gazelles stand at each side of a stylized tree against a background of incised "palm" leaves. As the style indicates a rather early period, we may date the ewer to the tenth or eleventh century. The pilgrim bottle has a molded decoration in relief consisting of a meaningless inscription in Naskhi characters bordered by rosettes and Kufic inscriptions. Pottery of this kind

sarcophagus (fig. 3), said to come from the ancient cemetery of Hamadan. All four sides are covered with a decoration of interlacings, arabesque scrolls, and Kufic inscriptions cut in low relief. This highly ornamental design is characteristic of many other Persian objects of art of the eleventh and twelfth centuries, the period to which our tombstone may also be assigned. Another rare tombstone, suggesting a prayer niche, is of marble. The Kufic inscription bordering the central panel, in which is a hanging mosque lamp, contains



FIG. 3. TOMBSTONE, PERSIAN, XI TO XII CENTURY

has also been found in Syria and Mesopotamia and may be attributed to the eleventh or twelfth century.

A small thirteenth-century Persian jug represents an interesting and little-known technique of ceramic art. The design of arabesques is painted with a thick cobalt blue glaze, the body being left unglazed. Also of the thirteenth century is a bowl found at Saveh. The interior has a very decorative pattern of arabesques painted in blue and covered with a creamy transparent glaze. On the outside are sketchily drawn leaves similar to those found in dated thirteenth-century specimens.

An interesting example of Persian sculpture of a kind hitherto unrepresented in this Museum is a tombstone in the shape of a

the name of the deceased. This tombstone may be assigned to the same period as the other.

Among examples of Persian metalwork with engraved decoration, a bronze vase (fig. 4) found at Hamadan is notable not only for its unusually large size but also for its graceful shape and the high quality of the design in the three decorative bands on the shoulder. The middle and broadest band has a Kufic inscription in four parts, on a background of scrolls separated by the handle and by three ovoid panels which originally had an embossed or pierced design. Above the panels are pairs of dragons with knotted bodies which form the decoration of the upper band. Between the dragons are palmette devices flanked by two



FIG. 4. BRONZE VASE WITH ENGRAVED DECORATION
PERSIAN, XII CENTURY

excellently drawn hares. The third and lowest band shows running animals with graceful elongated bodies on a background of stylized scrolls. This type of decoration is common in Persian metalwork attributed to the twelfth century and to the early part of the thirteenth. The neck of the vase shows, between two bands of interlacing, an em-

The Arabic art of Egypt is represented by nine pieces of woodcarving belonging to various periods, nineteen fragments of Mamluk printed fabrics, five wooden stamps for printing, a Mamluk pottery bowl, a bronze ornament, and three fragments of lustered glass of the Fatimid period.

The examples of Arabic woodcarving are a valuable addition to the Near Eastern collection, not only because such pieces are obtained with difficulty—and then only by special permission of the Arab Museum—but also because they afford an excellent insight into the variations of style caused by the Arabic occupation of Egypt and the dynastic changes from the seventh to the thirteenth century. By their conquest of Egypt in A.D. 641 the Arabs were brought in touch with the highly developed art of the Copts, the Christian population of Egypt. This Coptic influence is exemplified in three of our new pieces. One, probably of the seventh century, shows medallions with crosses and a lion carved in low relief. Two Egypto-Arabic pieces, which may be assigned to the eighth century, have most unusual patterns. In one (fig. 6) is a row of palmettes alternating with cones between half-palmettes connected by arched double bands intersecting each other. At the right end the pattern is varied in an interesting fashion by the introduction of a pomegranate between two half-palmettes. The pattern recalls several woodcarvings in the Arab Museum at Cairo and a number of panels on the mimbar, or prayer pulpit, in the mosque of Kairwan, North Africa, which according to literary sources was imported from Bagdad in the ninth century. The motives of our panels, like those on the mimbar, are still decidedly in the Sasanian style, which in the eighth century and the early ninth dominated the Islamic world.

In the ninth century there appeared in the art of Mesopotamia and Egypt an entirely new style, which is best known from the stuccos and woodcarvings of houses excavated at Samarra (A.D. 836-883) and of the Mosque of Ibn Tulun in Cairo. Three panels found in Fustat belong to this new style, which was introduced into Egypt by the Tulunids (868-905), a Turk-



FIG. 5. CARVED WOODEN PANEL
EGYPTO-ARABIC, IX CENTURY

bosSED and pierced decoration of two overlapping rows of trefoils connected by the large palmette leaves which are characteristic of many Seljuk ornaments from Mesopotamia and Asia Minor. Centers of Seljuk metalwork in Persia were Herat and Nishapur in the east and Hamadan in the west. Our vase is an excellent example of the Seljuk metalwork of Hamadan, where many bronze vessels with engraved decoration consisting of animals, scrolls, and Kufic inscriptions have been found.

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ish dynasty which became independent of the Abbasid caliphs. A typical piece is a door panel (fig. 5) with a symmetric and highly stylized design of palmettes. Characteristic of the new Abbasid style, which was brought to perfection in Samarra, is the slanted or sloped carving which results in the merging of planes and in the reduction of the background to lines only. The decorative value was further enhanced by the use of colors, traces of which are frequently found.

the Fatimids continued in the early Ayyubid period (1171-1250). Instead of the angular Kufic writing, however, we find frequently inscriptions written in the round Naskhi characters. A panel of this period may also be seen among our new accessions.

An unusual and rare piece of Egypto-Arabic metalwork is the cast-bronze ornament (fig. 8) which represents an eagle attacking a deer. One wing, which went up vertically, has been broken off, and the tip of the other wing is missing. The bodies of



FIG. 6. DETAIL OF CARVED WOODEN PANEL, EGYPTO-ARABIC
VIII TO IX CENTURY



FIG. 7. DETAIL OF CARVED WOODEN PANEL, EGYPTO-ARABIC
XI CENTURY

Under the Fatimids (909-1171) the art of woodcarving in Egypt became highly developed. The abstract and highly stylized ornamentation of the Tulunid period continued to be employed but it was enriched by an extensive use of arabesques, figure subjects, animals, and birds, which sometimes recall Coptic ornament. In the decoration of prayer niches, pulpits, and doors Kufic writing combined with scrolls and arabesques was frequently employed. Such an example of the eleventh century is the panel in figure 7. The Kufic writing, religious in character, is carved on a higher plane than the scrolls forming the background. Many of the ornamental motives of

the bird and deer are engraved on both sides with scrolls and palmettes characteristic of the Fatimid period. The excellent composition of the whole group, especially the graceful outline of the bird, recalls similar designs of the Fatimid period, as for instance that on a cut-crystal ewer in the Victoria and Albert Museum, which dates from the late tenth or the eleventh century.

Other specimens of Egyptian provenance are three fragments of Fatimid glass with lustered decoration, found at Fustat. A small bowl, also found at Fustat, belongs to the early Mamluk period (thirteenth to fourteenth century). It is of coarse earthenware and shows an arabesque design in brown

and green under creamy transparent glaze.

The art of printing textiles has been practised in Egypt since the Coptic period. The nineteen printed cottons acquired for our collection belong to the Mamluk period, ranging in date from the thirteenth to the sixteenth century, and are of a kind which has recently come to light in great numbers. The earlier examples used one color only, blue, red, or brown, while in the later, the sixteenth- and seventeenth-century specimens, a combination of three or four colors appears. The design of these cottons often shows lozenge diapers filled with rosettes or arabesques or floral patterns.

M. S. DIMAND.

A FIFTEENTH-CENTURY PAINTED SHIELD

A discussion of the relative importance of armor in an art museum would bring out many interesting points. For example, arms and armor often have historical associations, and these may usually be verified by their heraldic bearings. Furthermore, heraldry was a field which engaged a great many leading artists—we need only mention Hans Burgkmair the Elder, who painted devices on armor for the Emperors Maximilian and Charles V—and it is fair to say that in this Museum the use of armorial blazons may best be studied from their representation on arms and armor. Several hundred pieces bear coats of arms.¹ To these may now be added the gift of Clarence H. Mackay of a

¹ A list of personages and families whose arms, personal or state, are represented in the collection is given on pp. 293–316 of the *Handbook of Arms and Armor*, 4th ed.

fifteenth-century shield bearing arms which are attributed to the Eglauer family.²

The shield is stoutly built and is similar in construction to archers' tall standing shields. It was probably carried both in war and in the tournament, for tilts were often as dangerous as actual warfare. Froissart's account of Saint Inglebert (1390) illustrates certain points of procedure in the preparations for a tournament: "And outside our tents we will place on

war shields and on peace shields blazoned with our arms. And whoever would joust, let him come the day before and touch with a staff whichever he would choose. And if he touch the war shield he shall have on the following day mortal combat with the one whose shield he has touched; if he touch the peace shield, he shall have the friendly tilt." The richness of our shield would not have prevented its use in war. A mediaeval army ready for battle had all the semblance of a dress parade. The horses were covered with

elaborate housings (to protect them from arrows) upon which, as well as upon the surcoat and shield of the rider, were depicted heraldic cognizances. The effect of these colors, relieved by the gold of heraldic arms such as appear on our shield, must have been very striking.

The shield is roughly rectangular, with the upper corner on the dexter side cut away and notched to form a lance rest. This feature first appeared about the middle of the fourteenth century and continued in use into the sixteenth century. Shields with

² In the Room of Recent Accessions. J. B. Rietstap, *Armorial général*, 2d ed., vol. 1, p. 597.



FIG. 8. BRONZE ORNAMENT, EGYPTO-ARABIC, X TO XI CENTURY

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such notches were contemporary with the breastplates with lance rests, of which some of the earliest examples (about 1400) are the pieces from Chalcis in the Bashford Dean Memorial Collection. Our shield is of beechwood, cut with a vertical medial ridge and with its face angularly concave from top to bottom. In every place where it could be examined, the grain of the wood was

suspended and carried. Three of the thong terminals are still in place, as well as some of the nails which secured the ornamental bosses (now lacking) that fitted over the thong ends. These bosses protected the terminals of the enarmes, or straps by which the knight held the shield. The left border of the shield shows wear and tear from the constant rubbing of the arm in holding the



SHIELD BEARING THE ARMS OF THE EGLAUER FAMILY

found to run vertically, except at the top and bottom where wide "clamps" were used, apparently to secure the central section against warping. The shield is covered on both sides with pigskin under which at the borders fits a narrow strip of the same skin to form a binding. On the inner face following these borders is a wide band of birch bark, probably used because of its nonabsorbent quality, which prevented moisture from getting under the leather binding. In the central area are four perforations, two on either side, for the linen thongs (probably originally covered with leather) by means of which the shield was

shield. The lower part is flanged outward and indented at the center so as to fit over the saddle pommel; near the lower border on the inner face were three iron rings (two of which remain), probably for strapping the shield to the saddle. The guige, or strap to hang the shield about the neck, was probably suspended from the enarmes.

The shield is richly decorated with heraldic arms and devices heightened with gilding. It is a rare example of fifteenth-century painting unrestored, for shields were often repainted—as were the Behaim shields³—when the original ornamentation

³ See BULLETIN, 1925, vol. XX, pp. 74-77.

had served its purpose. Around the border is an inscription in gold, "Io harr," repeated ten times—a war cry meaning "I persevere." This cry again appears on the left side in a banderol above and below the blazon. In another banderol, on the right side below the armorial bearings, appears the motto, "Las ubergan," the translation of which can only be conjectured. Following the inscriptions are bands inclosing a series of stamped stars. In the background, thistles which are purely ornamental are outlined in black and stamped with dots. The central area is painted with heraldic arms (per fess sable and gold, a unicorn rampant counterchanged), above which is a helm with mantling and a crest of a cushion with tassels surmounted by a ball. This crest of a balloon and cushion is also represented in the Museum's sixteenth-century Nuremberg Tournament Book (pl. 15). It appears not to be a true crest, but one worn simply as a trophy or amulet, as a knight might wear a rose given him by his lady. The blazon was evidently the opponent's target, for it bears a deep mark from a pointed lance. The unicorn which appears in the heraldic arms of our shield reminds one of the signs over the doors of inns which one sees in the Tyrol: The Red Eagle, The Golden Lion, or The Gray Bear. These signs, many of which, by the way, are recorded as national treasures, originated from the custom of the knights' hanging their emblazoned shields above the doors of their town houses, so that travelers might know where they could find entertainment and relays of horses.

One often notes in paintings shields notched for the lance, e.g., the works of the brothers Van Eyck, Memling, and Crivelli, but actual examples are extremely rare.⁴ There is a colored drawing⁵ of a shield closely corresponding to our specimen, but whether the original is still in existence is unknown. As in our shield, this drawing shows a repeated border inscription, "Ich maintz," the meaning of which is obscure.

⁴ Specimens may be seen particularly in the Berlin Zeughaus, in the Bardini Collection in Florence, and in the Cluny Museum in Paris.

⁵ Fr. von Leber, *Die Ritterburgen Rauheneck, Scharfeneck, und Rauenstein*, pl. IX.

The exceptional preservation of our shield may be accounted for by the probability that at some time it hung high up out of reach in a castle or a church. Its early provenance is unknown. It was purchased in a private house in Innsbruck, the owner having acquired it from a Count Taxis in Vienna. In all likelihood it came from a church, for after the death of a brave knight his shield was hung aloft on the church wall in honor and remembrance of his valorous deeds. The shield of Edward the Black Prince still hangs in the cathedral at Canterbury, and that of his brother, John of Gaunt, could be seen in old Saint Paul's, London, as late as the seventeenth century. Even earlier, in a thirteenth-century semi-Saxon tale, *Ancren Riwle* (*The Nun's Rule*), we find the mediaeval homilist's love of allegory comparing, "as a lesson under the cover of a similitude," this custom of suspending the shield to the crucifix "set up in the church in such a place in which it may be soonest seen, thereby to remind us of the knighthood of our Lord." The custom of dedicating the warrior's shield is more ancient than Christianity, going back to the Greeks, who consecrated to the gods and hung in the temples the shields which had protected them in battle and those which they had taken from the enemy.

STEPHEN V. GRANCAY.

A T'ANG STELE

In November the Museum put on exhibition the most magnificent of Wei memorial steles to come out of China. This month among the recent accessions we have the triumph of showing a stele of the T'ang period, the flower of flowers of its time.¹ The stele is 64½ inches high, 35 inches wide, and 12½ inches deep, and is carved on four sides with the brilliancy of jewel cutting. A unique feature is the material, a black marble, which has taken on a limpid, almost translucent surface of which the photographs give not the faintest conception. In this example of T'ang sculpture, the crisp freshness of Wei has developed into the rich

¹ Acc. no. 30.122. Shown in Gallery E 9.

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FRONT OF CHINESE STELE, T'ANG DYNASTY

virility of the most magnificent culture the world has ever seen. The ornamentation is luxuriant and complete and at the same time strong and in its fullest prime. Just as one may express the life quality in eighteenth-century French art by following the rigid severity of line in the Louis XIV

of this material which has been found in China to date; that is the stele embedded in the front wall of the Ta Yen Pagoda in the Tz'u En Ssu at Sianfu,² the T'ang capital Ch'ang An. The stone there bears an inscription dated A.D. 653 and has sculpture only on the front—at the sides, and above and below the inscription—whereas this one is carved on four sides. Our stele may be dated with some assurance as of the seventh century, and, I believe, rather in the middle of the century than later.

On the front of the stele stand two stately and tranquil bodhisattvas, identified as T. Shih Chih (Mahāsthānaprāpta), left, and Kuan Yin (Avalokiteśvara), right. They stand on full-blown lotus flowers, and a vivid and powerful scroll design supports the flowers. A band of tiny buddhas, part of the series of the Thousand Buddhas forms a decoration above them. The sides are covered with rows of the Thousand Buddhas described in the note on the miniature stele in the BULLETIN, May, 1928. The little buddhas are beautiful, each as fine as a jewel and of surprising individuality.

The reverse side of the stele is a pattern of the Thousand Buddhas in which are carved three deep niches, one above and two side by side below, with a band of rich carving at the bottom. In the center of the top niche is Mi Lei Fo (Maitreya) himself with disciples and attendant bodhisattvas. Above are two apsaras at the instant of settling on two upright lotus petals which rise from living stalks. The stalks terminate at the bottom in dragon heads, and the columns around which they twine are supported by genii. The feet of Mi Lei Fo rest on lotus flowers which blossom from stalks held in the mouths of protecting lions. The niche at the lower left has O Mi T'o Fo (Amitābha Buddha) with a reliquary beneath him, adored by two seated bodhisattvas. He is attended by two bodhisattvas and two priestly figures, probably A Nan (Ananda) and Ta Chia Yeh (Maha Kāśyapa). One of these is hooded and might be the popular Ta Mo (Daruma). Above are two apsaras and the seven buddhas of the past and future.

² D. Tokiwa and T. Sekino, Buddhist Monuments in China, vol. I, p. 12, pls. 12, 13.



BACK OF CHINESE STELE

period to the graceful exuberance of Louis XV, and on to the delicate fragility of Louis XVI, so in Chinese art one may read and know for all time the youthful purity of Wei, the rich splendor of T'ang, and the lush senescence of Sung; and this piece, if it were the only relic we had of any phase of the epoch, would tell us all we need to know of the splendor of the period.

The stele is said to have come from the Tung Nan Miao (the East South Temple) of Hsing Yang in the district of Hsin Hsiang in Honan. I know of only one other piece

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THE TWO LOWER NICHES ON THE BACK OF THE CHINESE STELE



In the niche on the right is a similar group, apparently Shih Chia Mu Ni (Sākyamuni Buddha) with attendant disciples and bodhisattvas. Above appear again the seven buddhas of the past and future, and two apsaras. Below this group of figures is a band of sculpture depicting a reliquary, two lions, and two warrior guardians, which one associates with Shih Chia Mu Ni as well as with Mi Lei Fo.

Below the left-hand niche are two warrior guardians flanking a pattern of lotus vines,



UPPER NICHE ON BACK OF CHINESE STELE

buds, and flowers. On each of the flowers sits a bodhisattva. Of these, the bodhisattvas seated above reach out to each other as if in gracious greeting, probably a decorative allusion to the Sad-dharma-pundarika Sūtra³ and the sacred conversation of the two Buddhas, Shih Chia Mu Ni and To Pao (Prabhūtaratna).

Thus the Museum becomes the custodian of one of the world's great treasures, a treasure which has already been attacked by Mohammedan fanatics, but is at last safe. And although it is against our custom, I think it should be said that it is due to the genius of the late Dr. George Trübner of

³ Sacred Books of the East, vol. 21.

Berlin that both this piece and the Wei stele were saved from the heart-breaking destruction which goes on in China in our day.

ALAN PRIEST.

A TANAGRA STATUETTE

By the generous gift of Mrs. Saidie Adler May the Museum has come into the possession of one of the finest Tanagra statuettes in existence. It is a terracotta figure twelve inches (30.5 cm.) high—considerably larger than the average—and represents a young woman dressed in a tunic and mantle, a pointed hat on her head.¹ Her mantle is wrapped completely round her, with only two fingers of her left hand free to hold a fan, which is unfortunately missing; on the first finger is visible a large seal ring. The pose with the graceful swing to one side is that of a fashionable lady, but the face, with its delicate features, looking out from the enveloping mantle has a very human appeal. We can well understand the surprise that these statuettes caused during the early excavations at Tanagra sixty years or so ago, at a time when all Greek sculpture was still regarded as remote and "classical." The art which had produced such gracious ladies showed itself in a new light.

And originally of course the appearance of our lady was much gayer; for the colors which have now faded or disappeared were bright and rich: a rose mantle with a light blue border; a red hat and red shoes; brown hair; the tunic of still another shade; and the face and fingers doubtless pinkish. All these pigments were applied on a white engobe and therefore of a more delicate tint than if put directly on the tan terracotta.

The great attraction of the figure as a design is due not only to the sense of movement imparted by the swing of the body but to the composition of the folds. We

¹ The statuette was broken in a number of pieces and put together, but the only restorations are a piece on the mantle by the left elbow, another on the chiton, and one on the front portion of the plinth at the left; a disfiguring scratch on the forehead has been filled up. The surface is somewhat disfigured by black spots.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

could indeed have no better example of the rendering of drapery in Greek art. The contrast of the vertical folds of the chiton with the horizontal oblique ones of the himation, the pleasing diversity introduced everywhere (even in the seemingly parallel pleats of the chiton), the sense of structure which has made each fold appear conditioned by the action, the feeling of the living body beneath the garments—all these

mitage, Leningrad, acquired from the Sabourov Collection,³ said to have been found at Tanagra; and another, slightly varied, was for sale in Athens in 1875.⁴ The Hermitage example is smaller than ours⁵ and has no traces of color, but has the fan preserved and thus explains the action in our figure.⁶ An interesting feature in our statuette is the indication of two vertical folds of the chiton through the himation. It is the beginning of



TERRACOTTA STATUETTE FROM GREECE

qualities produce a beautiful, logical whole. Design is here used not in an abstract manner, as in some modern sculptures, but to clarify the confused effect of nature.

Our statuette is not a recent find; it formed part of the collection of the Vicomte de Dresnay and was published in the catalogue of that collection.² The type is not common. There is an example in the Her-

a tendency—which became prevalent later—of showing the folds of the undergarment as visible through the covering mantle.

³ Furtwängler, Collection Sabourov, vol. II, pl. CIII.

⁴ Winter, Die Typen der figurlichen Terrakotten, vol. II, p. 33, fig. 8. The statuette formerly in the possession of Albert Barre (Froehner, Collection de M. Albert Barre), pl. X; Winter, op. cit., p. 23, fig. 5) referred to by Furtwängler (*loc. cit.*) as *une figure analogue* to the Hermitage one has the left hand on the hip and shows numerous other variations.

⁵ Published height 27.5 cm. as against 30.5 cm. of ours.

⁶ Two holes in the hand of our figure evidently served for the attachment of such a fan.

² P. Perdrizet, Antiquités grecques de la collection du Vicomte de Dresnay (1918, privately printed). The height there given, 21 cm., is incorrect; the provenance is not stated. We are informed, however, that the statuette came from Greece and was presumably found at Tanagra.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

The date of the Tanagra statuettes can be placed in the fourth to third century B.C. The quiet Muses on the Mantinea relief in Athens (middle of the fourth century⁷) are the earliest dated figures of this style. The majority of the Tanagra figures must be assigned to the decades following, probably reaching into the third century B.C. Considering the freedom of the pose in our statuettes⁸ a date for it in the late fourth or the early third century is perhaps the most likely.

GISELA M. A. RICHTER.

THE INTERNATIONAL EXHIBITION OF PERSIAN ART

An extremely important International Exhibition of Persian Art will be held at the Royal Academy, London, in January and February, 1931, under the patronage of His Majesty the King of England, and His Majesty the Shah of Persia. Museums and libraries from all parts of the world are

⁷ I adhere to this dating as the most probable on the present evidence, in spite of recent theories to the contrary.

⁸ Exhibited this month in the Room of Recent Accessions.

sending to the exhibition choice examples of Persian art to show its beauties and at the same time to illustrate its historic development. The Metropolitan Museum is participating by lending the following objects from its collections: an animal rug from Ardebil of the early sixteenth century; a rug from Herat of the middle of the sixteenth century; a sixteenth-century velvet brocade; a twelfth-century silk weave found at Rhages; a silk weave dated in the sixteenth century; a sixteenth-century miniature painting from a Khamsah by Mir Khosru Dehlavi; a miniature painting of the fifteenth-century Timurid School from a Shah-namah; a sixteenth-century brass candlestick; a red earthenware vase of the third to fourth century found near Teheran; a fifteenth-century miniature painting of the Timurid School; a pottery plate of the ninth to tenth century found near Kerman-shah; a twelfth-century bronze mortar; a gold and jade signet ring of the fifteenth century; a copper vase of the seventeenth to eighteenth century; a fourteenth-century brass basin with silver inlay; and two eighteenth-century shields.

ACCESSIONS AND NOTES

ELECTION OF A TRUSTEE. At the regular meeting of the Board of Trustees held on December 15, 1930, Henry Sturgis Morgan was unanimously elected a Trustee in the class of 1937, to fill the vacancy caused by the death of V. Everit Macy.

INDEX TO VOLUME XXV OF THE BULLETIN. The annual classified index to the BULLETIN, covering the issues of January to December, 1930, will be sent to the Fellows of the Museum, to the libraries and museums on the BULLETIN mailing list, and to any subscriber or Member of the Museum who will send a postcard requesting it.

MEMBERSHIP. Members elected December 15, 1930: **BENEFACTORS**, Mary Stillman Harkness and William Christian Paul; **FELLOWS IN PERPETUITY**, Ralph M. Chait, Mrs. Elihu Chauncey, Miss Ethel Winburn; **FEL-**

LOWS FOR LIFE, Emil Baerwald, Mrs. J. Insley Blair, Mrs. Sherwood Eddy, H. A. E. Jaehne, Paul C. Jaehne, C. T. Loo, Mrs. Herbert L. May, Miss Emily Sargent; **SUSTAINING MEMBERS**, Mrs. H. P. Fletcher, Miss J. Alice Maxwell, Mrs. L. Martin Richmond, Mrs. John C. Thomas. **ANNUAL MEMBERS** were elected to the number of 90.

PRINTS ON EXHIBITION. The exhibition of early Italian prints in Galleries K 39 and 40 will continue through January and February. In addition Galleries K 37 and 38 have been reopened with exhibitions of prints. In K 38 are shown slightly later Italian prints, of the sixteenth century, chiefly by Marcantonio and his school, with some chiaroscuros by Ugo da Carpi after Raphael. Gallery K 37 is given over to Italian ornament, including prints and drawings, of the fifteenth and sixteenth centuries.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

A LECTURE ON EARLY ITALIAN ENGRAVINGS. On Wednesday, January 28, at four o'clock, in the Lecture Hall, Arthur M. Hind will give an illustrated lecture on Early Italian Engravings, to which all are cordially invited. Mr. Hind needs no introduction to those interested in this subject. He was Slade Professor of Fine Arts at Oxford from 1921 to 1927 and is Assistant Keeper in the Department of Prints and Drawings in the British Museum. Among his published writings are *A Short History of Etching and Engraving*, *A Catalogue of Rembrandt's Etchings*, *A Catalogue of Early Italian Prints in the British Museum*, *Hollar and His Views of London*.

A SILVER TANKARD BY BENJAMIN WYNKOOP. Judge A. T. Clearwater has added to his collection of Early American silver on loan in the Museum a handsome, massive tankard attributed to Benjamin Wynkoop.

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benjamin Wynkoop, who was baptized by the dominie of the ancient Reformed Dutch Church of Kingston, New York, on Easter Sunday, 1675. He became a famous silversmith at Kingston, making many handsome pieces of silver for the opulent Dutch burghers of that first capital of the state. Moving to New York, he rapidly accumulated a modest fortune there, being succeeded in business by his almost equally illustrious son, Cornelius. Both of them were renowned for the purity of the metal they used and for the massive simplicity of their work. Judge Clearwater's tankard appears in the inventory of the property of the original owner, who died in 1759, as a silver tankard from "B. Wynkoop £15"; it continued in the possession of this family from

the time when Wynkoop made it until Judge Clearwater purchased it.

Its decoration consists of a medallion engraved upon the lid, which incloses the gracefully interwoven initial of the first owner's Christian name—Severyn. The handle is decorated with a pendant of sixteen oval beads graduated in size and terminating in a comic mask, the name of the original owner being engraved upon the bottom in large old-fashioned script. A

spout was added during the temperance agitation of approximately one hundred years ago.



SILVER TANKARD BY BENJAMIN WYNKOOP
NEW YORK, WORKING 1698-1740

logical exploration and the care this work requires. The importance and magnitude of the Expedition's work is brought home to the spectator as he watches, in the course of the new film's two reels, the opening of a tomb, the unwrapping of a mummy, methods adopted to preserve a coffin, the unrolling of a papyrus, and the incidents that accompany these proceedings.

REPRODUCTIONS OF HELLADIC OBJECTS. An electrotype reproduction of a gold ring, found by Carl W. Blegen in Tomb 44 at the Argive Heraeum, has been placed in Case J in the First Classical Room. The intaglio on the bezel represents two griffins guarding a sacred pillar, a subject for which there are many parallels in contemporary art. It be-

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longs to the Late Helladic III period (about 1400-1100 B.C.).¹

Colored casts of a group of ivories found in a tomb of the late Bronze Age at Spata² are shown in Case B in the same room. Notable among them is a relief of a male head wearing a helmet decorated with boar's tusks,³ such as were worn on the mainland of Greece. A similar head from Mycenae is shown near it. Two plaques, almost identical, have reliefs of a lion bringing down a bull; another plaque has a sphinx with spread wings, wearing a necklace and plumed cap.

C. A.

ADDITIONAL GALLERY TALKS FOR MEMBERS. In response to many requests, the Gallery Talks for Members, on the general topic, *The Spirit of the Renaissance*, by Mabel Harrison Duncan, announced for four Fridays in February, will be repeated on four Mondays at eleven o'clock. Miss Duncan will meet the Members in the Entrance Hall except as indicated in the program given below:

Monday, February 2, and Friday, February 6

The First Return to Rome: Italian Decorative Arts

Monday, February 9, and Friday, February 13

The Second Return to Rome: English Decorative Arts

Classroom B

Monday, February 16, and Friday, February 20

The Second Return to Rome: English Decorative Arts

Monday, March 2, and Friday, February 27

Classical Influence Shown in Drawings by Great Masters

Classroom B

PUBLICATION NOTES. The Tomb of Ken-Amun at Thebes, by Norman de Garis

¹ A standard discussion of the pillar cult is A. J. Evans's article, *Mycenaean Tree and Pillar Cult* in *Journal of Hellenic Studies*, 1901, pp. 99 ff.

² Bulletin de correspondance hellénique, 1878, pp. 185 ff. The originals are in the National Museum, Athens.

³ Actual helmets of this sort have been found.

Davies, announced for publication during January, adds one more work (Volume V) to the Museum's Egyptian Expedition Series. Of the new publication, which is in two volumes, the first volume contains the text and most of the plates, the second is devoted to plates in folio. The illustrations seventy-seven in number, are in color monochrome collotype, and line.

The recent publication of Ragusa, the Mystery-Spot in Lace History,¹ by Margaret Taylor Johnstone, is of especial interest to those who are familiar with the Museum's collection of laces and who know of the author's active participation in the growth of this valuable collection and her enthusiastic interest and untiring industry in working out a classification for it. Like Miss Johnstone's earlier book, *Les Points de France*, which is also on sale at the Information Desk, the new monograph is illustrated principally with laces belonging to the Museum. It represents the results of an intense critical study in a field hitherto unknown, since only a few allusions to Ragusa are to be found in the earlier literature of lace.

The catalogue of the Exhibition of Russian Icons, now on view in Gallery D 6, includes twenty full-page illustrations and an introduction reprinted by permission from the catalogue prepared by the Victoria and Albert Museum when the icons were shown in London. From the same source comes much of the information used in the descriptions of the individual icons. The catalogue is on sale in the gallery and at the Information Desk.

GIFTS OF CLASSICAL ANTIQUITIES. Several welcome additions have recently been made to the classical collection through the generosity of various donors.

A pair of gold earrings of Greek workmanship, found in Crete, is the gift of Mrs. Albert M. Lythgoe in memory of Arthur Sherburne Hardy. They are of a style current in the fourth and third centuries B.C.,

¹ Ragusa, *The Mystery-Spot in Lace History*, by Margaret Taylor Johnstone, Honorary Fellow, Metropolitan Museum of Art. Reprinted from the *Needle and Bobbin Club Bulletin*, vol. 10, no. 1. New York, 1930. quarto, 32 pp., 12 illustrations. Bound in paper. Price, \$1.00.

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with disks ornamented by filigree rosettes, and pendants in the form of Eros. Their comparatively large size (length, 2½ in. [6.7 cm.]) and beautiful technique make them valuable additions to the collection of jewelry. They are shown this month in the Room of Recent Accessions.

The Greek Government has presented a collection of Geometric pottery (XII–VIII century B.C.) from an excavation conducted by Carl W. Blegen on the summit of Mount Hymettos. Several of the cups and jugs have been selected for exhibition in the Second Classical Room, the rest being kept as study material.

A collection of potsherds,² from an anonymous donor, date from the First Neolithic (before 4000 B.C.) to the Middle Helladic period (ending about 1600 B.C.). They have been placed in the drawers of Case F in the First Classical Room. Material of this nature is not easily accessible in this country, and students will be glad of the opportunity to examine at first hand the sort of data from which archaeologists are patiently reconstructing the early history of Greece.

One of the most important discoveries made by the American Society for the Excavation of Sardis was a stele with bilingual inscription (Lydian and Aramaic)³ which formed a clue to the deciphering of the Lydian language. A cast of the stele, given by W. K. Prentice, has been placed in the Sardis Gallery. The words "in the tenth year of King Artaxerxes" date it 455 or 394 B.C., there having been two kings of that name.

C. A.

JAPANESE HAIR ORNAMENTS. A most engaging addition to the Japanese collections, which bespeaks the many-sidedness of the art of that nation, is a pair of elaborately

² Cf. the article by C. W. Blegen entitled Gonia in *Metropolitan Museum Studies*, 1930, vol. III, part 1, pp. 55 ff.

³ Published by Littmann in *Sardis*, VI, i, pp. 23 ff.

decorated *kanzashi*, or hair ornaments,¹ of the type worn by courtesans, chiefly *mai-ko*, or young geisha, in the early nineteenth century—the gift of Mrs. Laurent Oppenheim. In these pins dignity, moderate costliness, and a certain restrained frivolity are combined. The decorations on the ends which project beyond the hair are principally of silver; there is some gilt, and the pink shell of a fish forms certain blossoms. The modeling is of a realistic type: flowers and leaves stand from a circular band on their own stems; birds, attached to the same foundation by delicate silver springs, spread their wings in flight. It is all executed expensively and with true Japanese feeling for balance and composition. The motives of these decorations, which include the pine, the plum, the bamboo, the tortoise, and the crane, symbols of longevity, endurance, and good fortune, have, of course, age-old tradition behind them; the frivolous element is introduced in rectangular pieces of silver which depend on slender silver chains from the ends of the pins, giving out a tinkling sound when they strike together at the slightest motion of the wearer's head.

This was the sort of thing that amused and interested foreigners who wished to see Japanese "life" and take home with them mementos of it. To satisfy the demand, more elaborate, more expensive, and heavier hairpins (too heavy to be worn) came to be made later in the nineteenth century, which were excellent in workmanship and highly decorative in design. Of the latter type the Museum has acquired by purchase two pairs—one mounted with silver pine branches and cranes, the other with silver and gilt chrysanthemums and butterflies. These, together with Mrs. Oppenheim's gift, make a diverse and amusing set.

L. R.

¹ Acc. nos. 30.46.1, 2. Exhibited this month in the Room of Recent Accessions.

² Acc. nos. 30.42.1–4. Exhibited this month in the Room of Recent Accessions.

LIST OF ACCESSIONS AND LOANS

NOVEMBER 6 TO DECEMBER 5, 1930

ANTIQUITIES—CLASSICAL

Gold plate for a scabbard, from Nikopol, South Russia, Greek, IV–III cent. B.C.*

Purchase

Terracotta statuette of a woman, Tanagra type, Greek, IV–III cent. B.C.†

Gift of Mrs. Saidie Adler May

Pair of gold earrings, Greek, IV–III cent. B.C.†

Gift of Mrs. Albert M. Lythgoe in memory of Arthur Sherburne Hardy.

Potsherds from various Greek sites, First Neolithic to Middle Helladic period (abt. 4000–1600 B.C.) (Floor I, First Classical Room).

Anonymous gift

Vases (65), from Mt. Hymettos, Geometric period (XII–VIII cent. B.C.) (Floor I, Second Classical Room).

Gift of the Greek Government

ARMS AND ARMOR

Scramasaxes (3), iron and bronze, Merovingian, VII cent. (?)*

Gift of George D. Pratt

Gun, Caucasian, XVIII cent.*

Purchase

BOOKS—THE LIBRARY

Gifts of Robert W. de Forest, Dr. Charles Prospero Fagnani, Albert Gallatin, Goldschmidt Galleries, Miss Edyth Miller, Baron Kischibiro Okura, A. Pogo, Charles R. Richards, H. C. Smith.

CERAMICS

Plate, *famille rose* porcelain; cup and saucer, Sino-Lowestoft porcelain, Chinese, XVIII cent.; dolphin vases (2), marbleware, American (Bennington, Vt.), XIX cent.*

Anonymous gift

CLOCKS, WATCHES, ETC.

Clocks (18), American, second half of XVIII cent. to second half of XIX cent.*

Anonymous gift

CRYSTALS, JADES, ETC.

Jades (11), Chinese, Chou dyn. (1122–256 B.C.) to Ch'ien Lung period (1736–1795); jade dagger, Indian, XVII cent.*

Anonymous gift

DRAWINGS

The Hours, from Samuel Shelley's sketch book, English, 1750–1808.*

Gift of A. C. Detwiler

Water colors (2): Still Life (Cyclamen) and Portrait of a Girl, by Walter Pach, American, contemporary.†

Anonymous gift

Water colors (2): Fountain of the Innocents and Les Invalides, by Walter Pach, American, contemporary.†

Anonymous gift

ENAMELS

Scepter, Ming dyn. (1368–1644); incense burner and water buffalo with seated figure of a man playing a flute, K'ang-hsi period (1662–1722); cloisonné enamel, Chinese.*

Gift of E. G. Kennedy

GLASS (OBJECTS IN)

Objects (115) in glass, American, third quarter of XVIII cent. to second quarter of XIX cent.; objects (81) in glass, English or Irish, XVII cent. to early XIX cent.*

Anonymous gift

IVORIES

Seated statuette, Kuan Yin, ivory, Chinese, K'ang-hsi period (1662–1722); objects (5) in ivory, American, XIX cent.*

Anonymous gift

LEATHERWORK

Books (7) and bindings (2), tooled leather, Italian, XVI–XVII cent.†

Gift of Dr. Walter L. Hildburgh

LENDING COLLECTIONS

Photographs (740), miscellaneous.

Gift of Joseph Obermyer

METALWORK

Beaker, pewter, French, XV cent.†

Purchased

Objects (35) in metal, American, XVIII–XIX cent.; objects (10) in metal, English, XVII to early XIX cent.; lamp, pewter, German (7) XVIII cent.*

Anonymous gift

MISCELLANEOUS

Toy kitchen, equipped with miscellaneous utensils of various materials, European or American late XVIII cent.*

Anonymous gift

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

PAINTINGS

Portrait of Eliza Milner Ferguson (Mrs. Daniel Dessausure Bacot), by Samuel F. B. Morse, American, 1791-1872.*

Purchase.

PHOTOGRAPHS—THE LIBRARY

Gifts of American Federation of Arts, American Union of Decorative Artists and Craftsmen, W. P. Chrysler Building Corporation, The Dura Company, Jules Henriot et Fils, Ely Jacques Kahn, Waller W. Kantack, Paul A. Lobel, V. F. Lossberg, Walter von Nessen, W. Francklyn Paris and Frederick J. Wiley, Charles R. Richards, W. & J. Sloane, Dorwin Walter Teague.

PRINTS, ENGRAVINGS, ETC.

Colored engraving, View of New York, by J. Harris, from a drawing by W. Burgis, 1717; colored aquatint, The Constitution, by A. Bowen, early XIX cent.—American; colored aquatints (4), Battle between the Constitution and the Java, English, 1814.*

Anonymous gift.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of James F. Ballard (12), Miss Lucille Douglass (10), Mrs. Bella C. Landauer (7), Ralph Pulitzer (65), Mrs. Greta G. Rowell (2).

Prints (1), books (10).

Purchase.

SCULPTURE

Stele, black marble, Chinese, early T'ang dyn. (618-906) (Floor II, E 9).

Purchase.

Bust of George Washington, ormolu, French, XVIII-XIX cent.*

Anonymous gift.

Statuette, Polar Bear, in white marble, by Pompon, French, contemporary.†

Purchase.

TEXTILES

Sampler, dated 1727; hooked rugs (14), XIX cent.—American.*

Anonymous gift.

WOODWORK AND FURNITURE

Pieces (63), American, late XVII cent. to early XIX cent.; pieces (7) English, second quarter of XVIII cent. to early XIX cent.*

Anonymous gift.

Easels (2), walnut (?), and gilt picture frame, American, XIX cent.*

Gift of Stauffer Chemical Company.

ARMS AND ARMOR

Short swords (3), long swords (4), knife handle, and sets (7) of sword furniture consisting of 28 pieces, Japanese, XVII-XX cent.*

Lent by Herman A. E. and Paul C. Jacobne.

CERAMICS

Biscuit statuette, Napoleon, French, abt. 1814 (Floor II, K 26).

Lent by Calvin Bullock.

METALWORK

Silver tankard, attributed to Benjamin Wynkoop (1675-1728), American (New York), first quarter of XVIII cent. (American Wing).

Lent by Hon. A. T. Clearwater.

MUSICAL INSTRUMENTS

Piano, mahogany and satinwood, maker John Gieb and Son, American, early XIX cent. (American Wing).

Lent by Louis G. Myers.

SCULPTURE

Wax medallion, portrait of George Washington, American, XVIII cent. (American Wing).

Lent by Mrs. J. West Roosevelt.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8)

CALENDAR OF CURRENT EXHIBITIONS

JANUARY, 1931

LOAN EXHIBITION

Russian Icons

Gallery D 6

January 13 through February 23

TEMPORARY DEPARTMENTAL EXHIBITIONS

Italian Prints of the Fifteenth and Sixteenth Centuries	Galleries K 37-40	December 7, 1930, through February 15
Peruvian Textiles	Gallery H 15	November 10, 1930, through March 31
French Painted and Embroidered Silks of the Eighteenth Century	Gallery H 19	October 12, 1930, through January 18
Prints—Selected Masterpieces	Gallery K 41	March 11, 1930, until further notice

CALENDAR OF LECTURES

JANUARY 19—FEBRUARY 15, 1931

LECTURES FOR MUSEUM MEMBERS

JANUARY

19	Gallery Talk. Nineteenth-Century French Painters: Delacroix and Barye (Group 1). Edith R. Abbot.....	30
20	Gallery Talk. Nineteenth-Century French Painters: Delacroix and Barye (Group 2). Edith R. Abbot.....	31
23	Gallery Talk. The Spirit of the Middle Ages as Shown by Masterpieces in the Museum. Domestic Art: Furniture, Tapestries, etc. James J. Rorimer.....	10
24	Story-Hour for Younger Children of Members. Adventures of Japan's Famous Knight. Anna Curtis Chandler.....	11
24	Gallery Talk for Older Children of Members. Aegean and Classical Art. Eleanor W. Foster.....	11
26	Gallery Talk. Nineteenth-Century French Painters: Corot (Group 1). Edith R. Abbot.....	11
27	Gallery Talk. Nineteenth-Century French Painters: Corot (Group 2). Edith R. Abbot.....	11
30	Gallery Talk. The Spirit of the Middle Ages as Shown by Masterpieces in the Museum. The Waning of the Middle Ages and the Dawn of the Renaissance. James J. Rorimer.....	11
31	Story-Hour for Younger Children of Members. The Astounding Feats of an Italian Goldsmith, including an Escape from Prison. Anna Curtis Chandler.....	10
31	Gallery Talk for Older Children of Members. Aegean and Classical Art. Eleanor W. Foster.....	11

FEBRUARY

2	Gallery Talk. The Spirit of the Renaissance. The First Return to Rome; Italian Deco- rative Arts. Mabel Harrison Duncan.....	11
2	Gallery Talk. Nineteenth-Century French Painters: Courbet (Group 1). Edith R. Abbot.....	11
3	Gallery Talk. Nineteenth-Century French Painters: Courbet (Group 2). Edith R. Abbot.....	11
6	Gallery Talk. The Spirit of the Renaissance. The First Return to Rome; Italian Deco- rative Arts. Mabel Harrison Duncan.....	11
7	Story-Hour for Younger Children of Members. A Victorious Day with Ivanhoe. Anna Curtis Chandler.....	10
7	Gallery Talk for Older Children of Members. Aegean and Classical Art. Eleanor W. Foster.....	10
9	Gallery Talk. The Spirit of the Renaissance. The Second Return to Rome: English Decorative Arts. Mabel Harrison Duncan.....	11
9	Gallery Talk. Nineteenth-Century French Painters: Manet (Group 1). Edith R. Abbot.....	11
10	Gallery Talk. Nineteenth-Century French Painters: Manet (Group 2). Edith R. Abbot.....	11
13	Gallery Talk. The Spirit of the Renaissance. The Second Return to Rome: English Decorative Arts. Mabel Harrison Duncan.....	11
14	Story-Hour for Younger Children of Members. Abraham Lincoln the Boy. Anna Cur- tis Chandler.....	10
14	Gallery Talk for Older Children of Members. Aegean and Classical Art. Eleanor W. Foster.....	10

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FREE PUBLIC LECTURES

(Announced by Date and Subject)

JANUARY

	HOUR
24 Radio Talk, WOR. Jewelry Old and New. Huger Elliott	12:15
24 Duncan Phyfe and His Work (Lecture for the Deaf and Deafened Who Read the Lips).	
24 Jane B. Walker,	3:00
24 The Roman in His Hours of Leisure. R. V. D. Magoffin	4:00
25 Manet. Royal Cortissoz	4:00
28 Early Italian Engravings. Arthur M. Hind	4:00
28 Radio Talk, WNYC. Venice Up To Date in 1700. Katharine B. Neilson	7:15
31 Radio Talk, WOR. Four Thousand Years of Glass Making. Huger Elliott	12:15
31 The Forbidden City of the Emperor of China. Benjamin March	4:00

FEBRUARY

1 Design for the Machine versus Design for the Crafts (Arthur Gillender Lecture). Charles R. Richards	4:00
5 Radio Talk, WRNY. The Loan Exhibition of Russian Icons. Huger Elliott	11:45
7 Radio Talk, WOR. The Roman Garden. Huger Elliott	12:15
7 A Greek and Byzantine Pilgrimage. Ralph Adams Cram	4:00
8 Design and Designers for American Industry (Arthur Gillender Lecture). Royal Bailey Farnum	4:00
11 Radio Talk, WNYC. The Loan Exhibition of Russian Icons. Huger Elliott	7:15
14 Radio Talk, WOR. The Cellini Cup. Huger Elliott	12:15
14 Mosques and Minarets. Charles C. Torrey	4:00
15 The Theater's Influence on Mediaeval Arts. Donald Mitchell Oenslager	4:00

FREE PUBLIC LECTURES

(Announced by Courses)

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, January 20, February 3, at 2 p.m.

Museum Cinema Films Showings, Thursdays, January 22, 29, February 5, at 2 p.m.

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, January 31, February 14, at 1:45 p.m., Sundays, January 25, February 1, 8, 15, at 1:45 and 2:45 p.m.; by Agnes K. Inglis, Saturdays, January 24, February 7, at 1:45 p.m.

Gallery Talks by Elise P. Carey, Saturdays at 2 p.m., Sundays at 3 p.m.

Gallery Talks by Katharine B. Neilson, Saturdays at 3 p.m.

Holiday Gallery Talks by Elise P. Carey, Thursday, February 12, at 11 a.m. and 3 p.m.

What Workers Have Wrought through the Ages (A Series of Open Discussions for Workers), by Katharine B. Neilson, Saturdays, at 2 p.m.

Study-Hours for Practical Workers and for People of Various Interests, by Grace Cornell, Sundays, January 25, February 8, at 3 p.m.; by Fern Bradley, Sunday, February 1, at 3 p.m.; by Huger Elliott, Sunday, February 15, at 3 p.m.

Talks on the Concert Programs, by Thomas Whitney Surette, Saturdays, January 24, 31, at 5:15 p.m.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

ROBERT W. DE FOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
WILLIAM SIDNE COFFIN	Treasurer
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ADVISORY TRUSTEES

CHARLES W. GOULD
FRANCIS C. JONES

THE STAFF

Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and Director of the Egyptian Expedition	HERBERT E. WINLOCK
Associate Curators	AMBROSE LANSING
Curator of Decorative Arts	LUDLOW S. BULL
Associate Curators	JOSEPH BRECK
Curator of Arms and Armor	CHARLES O. CORNELIUS
Curator of Far Eastern Art	PRESTON REMINGTON
Keeper of the Altman Collection	MARUISE S. DIMAND
Curator of Prints	STEPHEN V. GRANCAY
Director of Educational Work	ALAN PRIEST
Director of Industrial Relations	THEODORE Y. HOBBY
Librarian	WILLIAM M. IVINS, JR.
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Assistant Treasurer	RICHARD F. BACH
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	HENRY F. DAVIDSON
	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
SUSTAINING MEMBERS, who pay annually	100
ANNUAL MEMBERS, who pay annually	25
	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

THE BULLETIN and the Annual Report

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except Mondays and Fridays, when a fee of 25 cents is charged to except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters may be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

American Wing & The Cloisters close at dusk in winter.

CAFETERIA:

Saturdays	12 m. to 5:15 p.m.
Sundays	Closed
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoon Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk, or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talk in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2715.